

revelant analysis pertaining to the production of Wagnerian music-drama, that will undoubtedly add great importance to the study of the music and drama of the French master. In 1871 a German architect, Schinkel, conceived the original idea of building a theater with a stage 100 feet wide and 100 feet deep, thus removing from view the technical details of the instrumental music at operatic performances. It was only then he saw that the idea was new. Wagner called the chosen location the audience and the stage and it was to be situated in a separate building, thus, was the original idea. Now, however, Schinkel's idea was more grandly given practicality than Wagner's. In the city of Berlin, in the year that the musical master, in 1869, entered the unknown singer to make the plans of a great National Theater to be in the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out.

Wagner's Financial Ability

Wagner took his National Theater in Berlin in 1871. There, on theater by the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out. Wagner took his National Theater in Berlin in 1871. There, on theater by the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out. Wagner took his National Theater in Berlin in 1871. There, on theater by the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out.

The Model and the Kommande. This model on Wagner was in the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out. Wagner took his National Theater in Berlin in 1871. There, on theater by the city of Berlin, which became known as Wagner's National Theater. The plan for this theater, however, was not immediately carried out.

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out face to further disturbance. The next day, however, the theater was closed, and the audience was not allowed to enter. The theater was closed, and the audience was not allowed to enter. The theater was closed, and the audience was not allowed to enter.

The Prince Regent's Theater

Should a Wagner Festival Theater ever be built in the United States, it should naturally go to Munich, the United States, it should naturally go to Munich, the United States, it should naturally go to Munich. Should a Wagner Festival Theater ever be built in the United States, it should naturally go to Munich, the United States, it should naturally go to Munich.

Financial Theater, Germany (Continued)

especially those of Wagner, and a brilliant description. The present performance of the Wagner music in Munich is in a renewed concern, but to the Wagner music in Munich is in a renewed concern, but to the Wagner music in Munich is in a renewed concern.

that the Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

Wendy's Construction of the Munich Theater

The construction of the Munich Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

Munich that is equal in every way to the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

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Revised in the United States

The revised performance of "Wendy's Construction of the Munich Theater" is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

The Berlin Theater of Munich

After the revised performance of "Wendy's Construction of the Munich Theater" is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

Interacting School Building

Particularly, the construction of the Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

Wagner, still, right before the Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

THE ATTITUDE OF A MODERN WOMAN VIEWED

OF PRINCE REGENT.

Wagner is now seen with it seems to be the Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

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THE ETUDE PRIZE-ESSAY CONTEST

A NEW PLAN

In order to give to you an opportunity to see the Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater. The Wagnerian Theater is most successful because the latter is made to appear a very great and rough working-model of the Wagnerian Theater.

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MUSIC AND THE HARRIED MISTRESS OF HOME.

BY JACOBSON WOODWARD MOORE

Presenting the leading "The Crashed Tires" of the Musical Women" is a most lively and entertaining musical play. The musical play is a most lively and entertaining musical play. The musical play is a most lively and entertaining musical play.

If the husband should take little notice in his wife's life, the wife will be very much annoyed. If the husband should take little notice in his wife's life, the wife will be very much annoyed.

There is one law the wife must follow when she has graduated from the second degree of music. There is one law the wife must follow when she has graduated from the second degree of music.

husband's deepest sentiments, her husband will soon come to be appreciated.

By an artist. There are women whose talents are so great that when compared to them, the husband's talents are so small.

Do not cry the idea that every talented woman should be a pianist. Do not cry the idea that every talented woman should be a pianist.

Such women will not part with the exercise of the finger. Such women will not part with the exercise of the finger.

THE ROAD TO SUCCESS.

BY ROBERT A. FRANKLIN

There is a good general situation in the world. There is a good general situation in the world.

Give a fair estimate, more intelligent advice, and good sense of measure. Give a fair estimate, more intelligent advice, and good sense of measure.

WHAT THE FINGER WANTS.

The public is not a single entity, and the desire to make the public is not a single entity.

There of the woman's whom she is generally supposed to be a pianist. There of the woman's whom she is generally supposed to be a pianist.

There is a good general situation in the world. There is a good general situation in the world.

helpy any teacher. By this it is not meant that the teacher should be a pianist.

UNPROMISING PITCH.

A pianist that every teacher is naturally called upon to play. A pianist that every teacher is naturally called upon to play.

Do not cry the idea that every talented woman should be a pianist. Do not cry the idea that every talented woman should be a pianist.

Such women will not part with the exercise of the finger. Such women will not part with the exercise of the finger.

A VACATION SUGGESTION.

BY A. LAWRENCE

Four persons, apart from those who make teaching the object of their permanent care and natural devotion, are called upon to play.

Teachers of experience are not usually in a hurry to leave. Teachers of experience are not usually in a hurry to leave.

The teacher who is not a pianist. The teacher who is not a pianist.

There of the woman's whom she is generally supposed to be a pianist. There of the woman's whom she is generally supposed to be a pianist.

There is a good general situation in the world. There is a good general situation in the world.

SMOOTH PLAYING.

BY MARSHALL C. FOSTER

It is a sad fact that most of the definitions of smooth playing which are given in the advanced steps of the studies, tend to make the student's life a life of struggle.

Do not cry the idea that every talented woman should be a pianist. Do not cry the idea that every talented woman should be a pianist.

Such women will not part with the exercise of the finger. Such women will not part with the exercise of the finger.

Diagram No. 1.

The thumb and fifth finger play the notes of the key, the third finger in a few just below the thumb key, and the fourth finger just below the thumb key.

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THE ETUDE

BY MARSHALL C. FOSTER

When, however, the third-finger finger is in the position of the thumb, the thumb is in a different position. When, however, the third-finger finger is in the position of the thumb, the thumb is in a different position.

Do not cry the idea that every talented woman should be a pianist. Do not cry the idea that every talented woman should be a pianist.

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Diagram No. 2.

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THE ETUDE

BY MARSHALL C. FOSTER

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Diagram No. 4.

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THE ETUDE

SUGGESTIONS FOR THE READING OF
MODERN VOCAL MUSIC.

附註：此處之「*the*」係指「*the*」而言。

[illegible]

What pianists can learn from the stars of the stage

that stands with his hands in his pockets as "boss," and dares say. A woman's thought not only goes

the key to this test, but provides a test for the

[illegible]

THE PLANETIC HAND.

[illegible][illegible]

the main of the poem will not. The teacher has as definite work in understanding and in seeing the critical side of the pupils' point of view of art, which, although seemed to be slightly without individual standards and the teacher should be forcing his

It will be easily understood that the second set is simply the natural development of the idea of the first, and that in the daily study of these exercises the pupil should observe the order in which they are written.

FRENCH TEACHER No. 1



WOMAN, WOMAN, M.D.



THE UNIVERSITY OF

www.elsevier.com/locate/jmb

An impulse is a good thing to have, if it passed as that it can be checked to control one, and have a bit on the mouth or it can be but an impulse without any sense of control. A speeded, high-strung horse, it is an exciting thing to ride after, but liable to run away because in the blink without much warning.

Thoroughbred may be divided into two classes: the good ones who are willing to let the impulsive sources who are always along. Sp. Those of the first class are generally those that cannot do a thing before the moment. They are the ones who are the most complete what they can do in the second class, having lost their rule nothing but their feelings are apt often worse.

100

ST. C. B. 1171

1. **Read** the text so that the pupil can learn facts and interest. Attention must also be drawn to the text's structure.
2. **Read** the text logically and smoothly, as a series of single paragraphs. Check clearness! The best results are obtained when each paragraph is read several times, each time with a different aim.
3. **Read** the text so that the pupil can grasp the main idea of each paragraph.
4. **Let** the pupil know the purpose of the lesson or assignment.
5. **Let** the time of your teaching, the language used, and your manner be in accord with the purpose.
6. **Main** time of the strength of your presentation.
7. **Follow** up your work.
8. **Remember** that the pupil is the center of the lesson.
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[illegible]

A well-organized group of students to make something make you want and sometimes laugh can express the depth of all a student by their position of mind, you can give someone to soldier, language to the love, something to answer, more joy to the people more humanity to detect. Can you do as much by face and voice?

PUBLISHERS
NOTES

The first volume of the "Standard Graded Tests" which is now in press, we will offer for 40 cents paid. By all means get a copy if you are or are interested in vocal study. If you are going interested you will need the work.

Remember the time for reflection. You cannot quit; we are either going backward or forward. During the season of tending we have time to consider improvement in methods, to assess works, we are too busy to make changes, while you have time to see if that you witness is a duty you owe to your class. This is one of you an opportunity to examine any work whether prohibited by this ban or not. Look the problem over and over. You know, study the scriptures, search for new and better methods and equips yourself with them during the season that when your class is called together is the you are eager to present the many new gathered during the summer. It will pay you.

There is one work we always find in our fall program by another person, and that is Mr. Elmer's "Reminiscences of a Missionary's Year Abroad." It is one of the best works for our reading we have, one for non-medical persons, along the line of "Reminiscences Abroad" by Twiss. Last year Mr. Elmer was in Europe and has gathered new material for an enlargement of the book. These chapters are now and will be the present edition of the work and will

THEORY OF DEMONSTRATION, by A. G. Szwed. Another work that should have wider circulation contains notes that were incorporated into his book for general release in 1960. Some view it as the subjects taken at random from the left to the right: Various Modes of Perceiving; Methods of Teaching; The Four Demonstrations; The Elements of the Theory of Demonstration; Style and Expression; Symbols; Epitaphs. It is just the book, therefore, that many teachers advanced student needs to give additional preparation and advice as the money points come with the introduction of serious study. It is a work to be read through and then lay aside, as a guide to the student's work as a work of reference or a guide to the teacher's work as a work of practical scholarship, or as an indispensable aid to the skeptical support of the presence.

[illegible]

MUSIC IN THIS DEPT.—Our readers will find a satisfactory selection of music in the present issue. The BRUCE, most of the pieces are absolutely new for the first time in print. Mr. MacGibbon was one of the best players he has written in "Vocal Solo," which appears in this issue, a choice and smoothly flowing composition. The development of MacGibbon's popular "Swan Lake" will find favor with players of moderate and advanced powers, while brilliant and effective is not deficient. "Song of the Heavens" by C. Ross is a charming piece of the solo order with fine melodic and rhythmic figures. For the advanced player we have included Ned's "Song of the Mountains," a most melodious air with a long

N^o 4231.

To Miss Bessie Partrick.

1

VALSE BALLET.

F. G. RATHBUN.

Tempo di Valse. M.M. $\text{♩} = 72$.

The musical score is written for piano and consists of five systems of music. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Tempo di Valse' with a metronome marking of quarter note = 72. The score includes various dynamics and articulations: *ff* (fortissimo), *pp* (pianissimo), *mp* (mezzo-piano), *cresc.* (crescendo), *dim.* (diminuendo), *accel.* (accelerando), and *rit.* (ritardando). The piece features several slurs and fingerings throughout. The final system ends with a double bar line and repeat signs for the first and second endings.

a tempo

mp

cresc.

ff

rit.

f

Fin.

Trio.

pp dolce cantabile

a tempo

p

cresc.

ff accel.

pp dolce cantabile

rit.

a tempo

p

cresc.

ff

dim.

D.S.

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

SECONDO.

W. E. MacClymont, Op. 11, No. 1.

Allegretto. M.M. $\text{♩} = 120$

DANCE.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The top system begins with a treble clef and a bass clef, indicating a piano (p) part. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano). The page is numbered '130' in the top right corner. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music. The page is aged and shows some wear, with a slightly yellowed background.

SUNFLOWER DANCE.

Arr. by Preston Ware Orem.

PRIMO.

W. E. MacClymont, Op. 11, No. 1.

Allegretto. M.M. $\text{♩} = 120$

DANCE.

[illegible]

TRIO.

1 2 3 4 5 6 7 8 9 10

TRIO.

1 2 3 4 5 6 7 8 9 10

SONG OF THE LEAVES.
POLKA CAPRICE.

Carl Wilhelm Kern, Op. 82.

Allegretto, M. M. ♩ = 115.

Musical score for the left page of "Song of the Leaves". The score is in 2/4 time, key of B-flat major, and marked "Allegretto, M. M. ♩ = 115". It consists of six systems of piano accompaniment. The notation includes various dynamics such as *p* (piano), *dim.* (diminuendo), *crec.* (crescendo), *f* (forte), *rit.* (ritardando), *a tempo*, and *Fin.* (Finis). The piece concludes with a final measure marked "Fin.".

Musical score for the right page of "Song of the Leaves". The score continues from the left page and consists of six systems of piano accompaniment. It includes dynamics such as *con amore*, *p* (piano), *mf* (mezzo-forte), *f* (forte), *poco rit.* (poco ritardando), *a tempo*, and *p* (piano). The notation also includes the instruction *Pod. simile* (Poco di simile). The piece concludes with a final measure marked *p* and *D. S.* (Da Segno).

The Song of the Troubadour.

Edited by Preston Ware Orem.

Larghetto, M.M. ♩ = 72

J. RAFF.

marc. il canto

pp

Poco più moto.

cresc.

a)

b)

a) The melody indicated by the notes of larger size, must be brought out with song-like effect, and carried from hand to hand without unevenness.

b) These octaves, with echo-like effect.

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Tempo I.

p

pp

cresc.

LAUGHING WATERS.

INTERMEZZO.

H. Engelmann, Op. 544

Allegretto moderato. M.M. = 108.

Musical score for the left page of "Laughing Waters". The score is in 3/4 time, key of D major, and is marked "Allegretto moderato. M.M. = 108." It consists of eight systems of music, each with a treble and bass staff. The dynamics range from *p* (piano) to *pp* (pianissimo) and *mf* (mezzo-forte). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system ends with a double bar line and a repeat sign.

Musical score for the right page of "Laughing Waters". The score continues from the left page and consists of eight systems of music, each with a treble and bass staff. The dynamics include *pp*, *mf*, *p*, *Fin.*, *pp*, *mf*, *p*, and *ff*. The piece concludes with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ALHAMBRA.

Air de Ballet.

Allegretto, M. M. $\text{♩} = 108$.

P. A. SCHNECKER.

p *leggiere*

rit.

a tempo

rit.

a tempo *Fin.*

p

Copyright, 1902, by Theo. Presser.

rit.

a tempo

rit.

a tempo

rit.

D. C.

ONLY TO THEE.

WILLIAM H. GARDINER.

Andante cantabile.

DAN DORE.

mf *p* *rit.*

a tempo *p*

affret. *p* *rit.*

accol. *cresc.*

cresc.

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f *p a tempo* *p* *cresc.*

mf *p* *mf*

Tempo di Valse. (Non troppo lento)

mf *p* *mf* *rit.* *cresc.*

colla voce

mf *a tempo*

cresc. *f* *rit.* *colla voce*

A FAREWELL.

ADELAIDE PROCTER.

FRANK H. BRACKETT.

Andante.

mp
Fare-well, O dream of mine! I dare not stay;

p *mp*

The hour is come, and time will not de-lay. Pleas-ant and dear to me wilt

thou re-main; No fu-ture hour brings thee a-gain.

cresc.

Piu mosso.
She stands, the Fu-ture, dim And